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TRIBUTE TO THE WISE ONE

IDEOGRAM

(1)

NO RISE SPAL

1994



TRIBUTE TO THE WISE ONE (BİLGE KİŞİNİN ÖNURUNA SUNU)

(61)

NOTES :

① An explanation is given at the first occurrence of its necessity. The explanation is valid for the whole work unless it is indicated otherwise.

① For phonetics notation please refer to : Calvert, Descriptive Phonetics
ISBN 0-86577-452-8
ISBN 3-13-608003-3

A short outline is given here : [Calvert page 56]

a) Sensant Sounds: LinguaDental LinguaAlveolar LinguaBilatal LinguaVelar Bilabial LabioDental

Stops t d k g p b

Fricatives θ ð s z ʃ ʒ h m f v

Affricates tʃ dʒ

Oral resonants l r j w

Nasal Resonants n ŋ m

b) Some symbols of IPA (International phonetic Association) narrow transcription [Calvert page 16]

ɪ dentalized [widθ] width Made against upper front teeth

̃ nasalized [m̃i] mean Made with excess nasality

◌̥ voiceless [pleɪ̥] play Made without usual voicing

◌̚ voiced [əh̚ɛd] ahead Made with some voicing

ː syllabized [bɑːtɪ] bottle Given duration of a syllable without a vowel present

ː lengthened [tɛnːaɪts] ten nights Sound held longer than usual

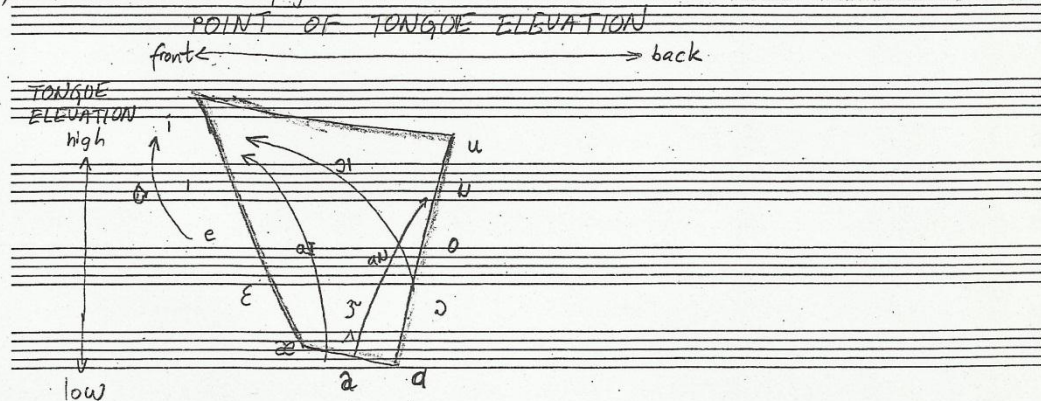
̥ tongue raised [m̥ɛt] met Tongue slightly higher than usual

̣ tongue lowered [ṃɛt] met Tongue slightly lower than usual

◌̥ aspirated [læp̥] lap Stop consonant exploded


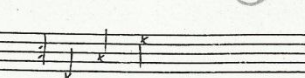
◌̚ unaspirated [pɛk̚t] pecked Stop consonant not exploded

c) Vowel Sounds: [Calvert page 106] and Diphthongs [Calvert page 129]

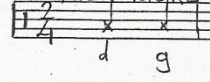


② $\frac{1}{4}$ indicates that the staff has no definite pitch. Similarly $\frac{3}{4}$ or $\frac{5}{4}$ indicates for the rest of the bar and/or the rest of the staff the lack of definite pitch. BUT the alleatery is limited by 3 regions: low, medium

② continues;

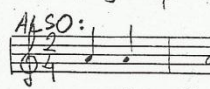
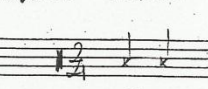
and high as  or 


FURTHER MORE; this limitation is not absolute. For example


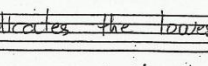
 does not indicate the same thing while the medium frequency of the ^{voiced} consonant d is different from the medium frequency region

region of the consonant g. The rule of thumb here is not to lose the identity of consonant while trying to get the high or low region.

ALSO:

 and  are different because; 1. x is indefinite pitch. 2. for choir an A pitch means almost an UNISON A while an indefinite pitch indication at A for multiple performers means MULTISON in the medium region of that consonant.

③  An indefinite pitch note with a clef (like in sprech-stimme) should be performed approx. at that pitch but not necessarily in unison or multison.

④  indicates the lowest possible & prolonged in MULTISON.  indicates highest possible

indicates portamento from the lowest to the highest possible and

the vice versa.

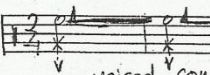
portamento is used for non-voiced consonants
strascinare la voce for voiced ascending portamento
portando la voce for voiced descending portamento

indicates a slowing down ascending portamento

indicates an increasingly faster ascending portamento

are vice versa.

~~~~~ indicates vibrato and its amount

⑤  is only used in the first movement. It means a voiced consonant should be performed at approx. the highest possible pitch with MULTISON. In the rest of the work a sprech-stimme notation is used whenever a voiced consonant is indicated (unless it is in singing voice).



## ①

⑥ tutti leggono

tutti animato di più

tutti più mosso

1. Sop.

1. Alt.

1. Ten.

1. Bas.

2. Sop.

2. Alt.

2. Ten.

2. Bas.

strascinare la voce

Divisi e Portamento



[illegible]

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written on ten staves, grouped into four systems of two staves each. The parts are labeled on the left as follows:

- 1. Sop. (Soprano)
- 1. Alt. (Alto)
- 1. Ten. (Tenor)
- 1. Bas. (Bass)
- 2. Sop. (Soprano)
- 2. Alt. (Alto)
- 2. Ten. (Tenor)
- 2. Bas. (Bass)

The score includes various musical notations and markings:

- Tempo and Meter:** The tempo is marked "tutti stringendo" at the beginning and "tutti rall." later. The meter is 12/8, indicated by the time signature  $\text{♩} = 120$ .
- Dynamic Markings:** Handwritten dynamics include *pf* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo).
- Performance Instructions:** Handwritten instructions include "strascinare la" (drag the) and "la voce sim." (the voice similar).
- Rehearsal Marks:** The score is divided into measures by vertical lines, with some measures containing handwritten numbers like 25, 29, and 30.
- Instrumentation:** The score is for a full orchestra, with the piano part (piano) indicated by the "piano" marking at the bottom left.



*larghetto*  $\text{♩} = 66$   
33 *tutti sfumato*

34

3

1. Sop.  
1. Alt.  
1. Ten.  
1. Bas.  
2. Sop.  
2. Alt.  
2. Ten.  
2. Bas.

*mp leggiero chiaramente*  
*tutti portamento e messa di voce*

*tutti portamento sim.*

1. Sop.  
1. Alt.  
1. Ten.  
1. Bas.  
2. Sop.  
2. Alt.  
2. Ten.  
2. Bas.



Handwritten musical score for a 12-part choir, divided into four systems of three parts each (Soprano, Alto, Tenor/Bass). The tempo is marked *a Tempo* with a quarter note equal to 120 (♩ = 120). The initial instruction is *tutti affannato*, and later it changes to *tutti accel.* The score includes various musical notations such as dynamics (*mf*, *f*, *pf*), articulation (*acc.*), and performance directions (*Div.*). There are also handwritten annotations like "49" and "53" in circles, and "4" in a circle. The notation includes stems, beams, and various musical symbols.

Handwritten musical score for a 20-part choir, titled "plu mossa" with a tempo marking of "♩ = 138". The score is written on ten staves, grouped into five systems of two staves each. The parts are labeled on the left as 1. Sop., 1. Alt., 1. Ten., 1. Bas., 2. Sop., 2. Alt., 2. Ten., and 2. Bas. The notation includes various musical symbols such as notes, rests, dynamics (mf, f, pf), articulation marks (accents, slurs), and performance instructions (e.g., "S:", "V:", "3: z:"). The score is written in a clear, handwritten style on a grid background.



meno mosso  $\text{♩} = 132$  marcato e non vib. tutti armoniosamente tutti a bene placite portando la voce

65

1. Sop. marcato e non vib.  $f$   $i:$   $mf$   $Div.$   $i:$   $unis$  portando la voce 5

1. Alt.  $f$   $e:$   $mf$   $e:$   $i:$   $i:$   $i:$  portando la voce

1. Ten.  $p' t' p' k'$

1. Bas.

2. Sop. marcato e non vib.  $f$   $a:$   $mf$   $a:$   $a:$   $i:$  strascinare la voce

2. Alt.  $v:$   $mf$   $u:$   $di$   $i:$

2. Ten.

2. Bas.

73 largando tutti portando la voce sim. 12

1. Sop.  $e:$   $fp$   $o:$   $fp$   $f$   $v:$   $au$   $ou$   $a a o o n u$   $a a o o n u$

1. Alt.  $o:$   $pf$   $e:$   $fp$   $o:$   $ae:$   $au$   $ou$   $a a o o n u$   $a a o o n u$

1. Ten.  $f$   $j:$   $ae:$   $au$   $ou$   $a a o o n u$   $a a o o n u$

1. Bas.  $(12)$  portando la voce  $f$   $j:$   $ao:$   $ae:$   $au$   $ou$   $a a o o n u$   $a a o o n u$

2. Sop.  $i i e e a e a$  portando la voce  $pf$   $e:$   $fp$   $a:$   $au$   $ou$   $a a o o n u$   $a a o o n u$

2. Alt.  $i i e e a e a$   $pf$   $e:$   $fp$   $a:$   $au$   $ou$   $a a o o n u$   $a a o o n u$

2. Ten.  $f$   $j:$   $ai:$   $ou$   $ou$   $a a o o n u$   $a a o o n u$

2. Bas.  $f$   $p:$   $oi:$   $au$   $ou$   $a a o o n u$   $a a o o n u$



⑥

accel. poco a poco

Handwritten musical score for "STAIR" Nr. 23, 18 Systems. The score is for a full orchestra and vocal soloists. It includes parts for Soprano, Alto, Tenor, Bass, and various string and woodwind instruments. The score is written in G major and 4/4 time. The tempo is marked "moderato". The score is divided into two systems. The first system includes measures 1-10, and the second system includes measures 11-20. The score is written in a clear, legible hand. The notation includes notes, rests, dynamics, and articulation marks. The score is a page from a larger manuscript.



tutti <sup>37</sup> con attenzione *carezzevole* marcato e non vib. *sim.* tutti cresc. poco a poco (7)

1. Sop. *f* *di* marcato e non vib. *sim.* marcato e non vib. *sim.*

1. Alt. *mf* *e:* *mf* *a:* *e:* *a:*

1. Ten. *mf* *r:* *ts* *n:* *ts* *n:*

1. Bas. *mf* *r:* *ts* *n:* *r:* *ts* *n:*

2. Sop. *mf* *s:* *f:* *h:* *s:* *s:* *f* *h:*

2. Alt. *f* *s:* *s:* *f:* *h:* *s:* *s:* *f* *h:*

2. Ten. *f* *m:* *subito mf* *n:* *ts* *strascinare*

2. Bas. *f* *m:* *subito mf* *n:* *r:* *strascinare*

*f*  
I Tempo  $\text{♩} = 126$

105

1. Sop. *f* *ts* *r:* *ts* *ts*

1. Alt. *e:* *a:* *f* *ts* *r:* *ts* *ts*

1. Ten. *r:* *ts* *n:* *ts* *pf* *strascinare la voce*

1. Bas. *r:* *ts* *n:* *ts* *pf* *strascinare la voce*

2. Sop. *f* *s:* *f:* *h:* *f* *ts* *f* *ts* *ts*

2. Alt. *f* *s:* *f:* *h:* *f* *ts* *f* *ts* *ts*

2. Ten. *la voce* *pf* *strascinare la voce sim*

2. Bas. *la voce* *pf* *strascinare la voce sim*



113 *mp* *a Tempo* *marcato e con vib.* *tutti stringendo* (8)

1. Sop. *strascinare la voce sim.*

1. Alt. *strascinare la voce sim.*

1. Ten. *strascinare la voce sim.*

1. Bas. *strascinare la voce sim.*

2. Sop. *portamento*

2. Alt. *portamento*

2. Ten.

2. Bas.

*ff* *allegro*  $\text{♩} = 144$  *tutti affettuoso estremamente*

121 *Div a 4* 131

1. Sop.

1. Alt.

1. Ten.

1. Bas.

2. Sop.

2. Alt.

2. Ten.

2. Bas.

„STAR“ Nr. 23, 18 Systeme

Karlsruhe 94

2 min.